THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN

SEPTEMBER
1927

BEAUX-ARTS INSTITUTE OF DESIGN

Incorporated 1916, under the Regents of the University of the State of New York

126, EAST 75th STREET, NEW YORK

BOARD OF TRUSTEES

Chairman, Benjamin Wistar Morris; *Secretary and Treasurer*, Henry R. Sedgwick;
Wm. Adams Delano, Edward S. Hewitt, H. Oothout Milliken, Kenneth M. Murchison,
Raymond M. Hood, Whitney Warren, Philip Goodwin

DIRECTOR OF THE INSTITUTE

Whitney Warren

DEAN OF THE INSTITUTE

Edmund S. Campbell

DIRECTORS OF THE DEPARTMENTS

Architecture, Edward S. Hewitt; Sculpture, Edward McCartan
Interior Decoration, Francis H. Lenygon; Mural Painting, J. Monroe Hewlett

Fred B. Clarke, *Executive Secretary*
Departments of Sculpture and Mural Painting

Charles G. Peters, *Director*
Classes in Architectural Ornament

COMMITTEE ON EDUCATION, SOCIETY OF BEAUX-ARTS ARCHITECTS AND COMMITTEE ON ARCHITECTURAL DESIGN, BEAUX-ARTS INSTITUTE OF DESIGN

Edward S. Hewitt, *Chairman*

Kenneth M. Murchison — Raymond M. Hood
Archibald M. Brown — Wm. E. Shepherd, Jr.
Philip Allain Cusachs — H. Oothout Milliken
Lansing C. Holden, Jr.

COMMITTEE ON THE PARIS PRIZE, SOCIETY OF BEAUX-ARTS ARCHITECTS

Kenneth M. Murchison, *President*, S.B.A.A. — Howard Greenley, *Vice-President*, S.B.A.A.
Edward S. Hewitt, *Chairman*, Committee on Education
H. Oothout Milliken — Philip Allain Cusachs, *Chairman*

CHURCH AT MORET

The first problems for the school year, 1927-1928, will be issued: September 17th, Class "A" I Projet and Class "B" I Esquisse-Esquisse; September 24th, Class "A" I Esquisse-Esquisse. Class "B" I Analytique, and Class "B" I Projet.

Contents for SEPTEMBER, 1927

VOLUME THREE NUMBER ELEVEN

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN IS PUBLISHED MONTHLY BY THE BEAUX-ARTS INSTITUTE OF DESIGN, 126 EAST 75TH STREET, NEW YORK, N. Y. EDITORIAL OFFICES AND BUSINESS MANAGEMENT ARE AT THE SAME ADDRESS. SUBSCRIPTION PRICE BY THE SEASON, TO STUDENTS REGISTERED IN THE B. A. I. D. COURSES, $2.50; TO PUBLIC AND SCHOOL LIBRARIES, $2.00; TO ALL OTHERS, $3.00 IN THE UNITED STATES, COLONIES, CANADA AND MEXICO, SINGLE COPIES THIRTY-FIVE CENTS. PRINTED BY THE BLANCHARD PRESS, INC., N. Y.

SUBSCRIBERS SHOULD GIVE NOTICE OF CHANGE OF ADDRESS THREE WEEKS IN ADVANCE. ADDRESS ALL CORRESPONDENCE RELATIVE TO THE BULLETIN TO THE BEAUX-ARTS INSTITUTE OF DESIGN.

ENTERED AS SECOND CLASS MATTER DECEMBER 23, 1924, AT THE POST OFFICE AT NEW YORK, N. Y., UNDER THE ACT OF MARCH 3, 1879.

PARIS PRIZE IN SCULPTURE, 1927—A. Block, B. A. I. D.
"THE SCULPTURAL TREATMENT OF A SET-BACK ON A SKYSCRAPER"

Placed Second, Silver Medal—G. Schoonmaker, B. A. I. D.
PARIS PRIZE IN SCULPTURE, 1927—"THE SCULPTURAL TREATMENT OF A SET-BACK ON A SKYSCRAPER"

Placed Third, Bronze Medal—H. Read, B. A. I. D.
PARIS PRIZE IN SCULPTURE, 1927—"THE SCULPTURAL TREATMENT OF A SET-BACK ON A SKYSCRAPER"

Placed Fourth, First Mention Placed—P. Lagana, B. A. I. D.
PARIS PRIZE IN SCULPTURE, 1927—"THE SCULPTURAL TREATMENT OF A SET-BACK ON A SKYSCRAPER"

First Prize, Silver Medal—M. Arata, B. A. I. D.

DEPARTMENT OF SCULPTURE. ARCHITECTURAL ORNAMENT—"LUNETTE OVER A DOOR IN THE ITALIAN RENAISSANCE"

OFFICIAL NOTIFICATION OF AWARDS

Judgment of June 13, 1927

Department of Sculpture

FINAL COMPETITION FOR THE FOURTH PARIS PRIZE IN SCULPTURE, 1927

"THE SCULPTURAL TREATMENT OF A SET-BACK ON A SKYSCRAPER"

The new Zoning Laws make it mandatory to set back the various stories of high buildings, and this novel condition has brought forth new architectural problems in the solution of which it is fitting and proper that the sculptor should cooperate.

This problem is for a building on a 100-foot street which enables the front to go up uninterruptedly for 150 feet. The next set-back is 10 feet back. The building is on a corner and the corners are cut off, allowing for a single window all the way up so that the crowning feature of the first set-back is on a cut-off plan or pan coupe. The piers are as shown on the accompanying drawing and a single figure is to be placed on the pier indicated in such a way as to compose with the piers at either side. The height of the space allotted for embellishment is 11 feet. The figure or accessories may extend somewhat above the top of the piers and the piers may be decorated if desired. Due to the great elevation, it is intended to have a figure in the round so that it will count well from the street, although the back may be actually attached to the background. Model should indicate the piers complete as shown on the drawing.

JURY OF AWARDS: Gaetano Cecere, Anthony de Francisci, Robert G. Eberhard, Ulric H. Ellerhusen, Emil Fuchs, F. Lynn Jenkins, C. Paul Jennewein, Leo Lentelli, Edward McCartan, Raffaelo E. Menconi, Charles G. Peters, Edmund T. Quinn, Henry R. Sedgwick, Adolph A. Weinman.

NUMBER OF SKETCHES SUBMITTED: 15.

AWARDS

PARIS PRIZE IN SCULPTURE, 1927: A. Block.

PLACED SECOND, SILVER MEDAL and $100.00, G. Schoonmaker.

PLACED THIRD, BRONZE MEDAL and $50.00, H. Read.

FIRST MENTION and $10.00, M. Horn, R. E. King.

SECOND MENTION, T. Melillo, A. Dal Pino, H. McGravey.

For the best ornament during the season 1926-1927:

TRUSTEES' PRIZE of $50.00: F. Basky, B. A. I. D.

For the best composition during the season 1926-1927:

SILVER MEDAL and $50.00: Mrs. S. S. Farnman, YALE UNIVERSITY.

For the second best composition during the season 1926-1927:

BRONZE MEDAL and $25.00: D. K. Rubins, B. A. I. D.

COMPETITION IN ARCHITECTURAL ORNAMENT

First Prize—Silver Medal and $100.00

Second Prize—Bronze Medal and $50.00

"A LUNETTE OVER A DOOR IN THE ITALIAN RENAISSANCE STYLE"

It is proposed to decorate a lunette over a doorway leading from the main corridor into one of the Exhibition Rooms in the building of the American Geographical Society.

Second Prize, Bronze Medal—L. Rousselot, B. A. I. D.
DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"LUNETTE OVER A DOOR IN THE ITALIAN RENAISSANCE"

The inside dimensions of the lunette exclusive of mouldings are—width 3'6", the radius 1'9".

The entire hallway is constructed of white marble, which lends itself to considerable finesse in detail and handling.

Any form of decoration suitable to the Italian Renaissance period is permissible. It is suggested to the students that it may be desirable to incorporate where possible something appropriate to the character of the building; this, however, is optional with the student.

Preliminary to the actual execution of the full-size models, students are recommended to make small sketches on paper to submit to the instructor for criticism as to design.

This composition should be original, executed in the classroom, and may be done as a part of, or in addition to, the regular study of the Italian Renaissance Style.

NUMBER OF MODELS SUBMITTED: 6.

AWARDS

FIRST PRIZE, SILVER MEDAL and $100.00: M. Arata, B. A. I. D.

SECOND PRIZE, BRONZE MEDAL and $50.00: L. Rousselot, B. A. I. D.

SECOND MENTION: G. Cannilla, F. Tatore, G. Arthur; F. Basky, B. A. I. D.

WORK IN THE STYLE OTHER THAN COMPOSITION

AWARDS

FIRST MENTION PLACED: Student of, B. A. I. D., H Kreis.

SECOND MENTION: Student of, B. A. I. D., B. Richters, O. E. Ryden, J. Laikauf, Jr.

Judgment of June 30, 1927

Department of Architecture

COMMITTEE ON THE PARIS PRIZE

Kenneth M. Murchison — Edward S. Hewitt
Howard Greenley — H. Oothout Milliken
Philip Allain Cusachs, Chairman

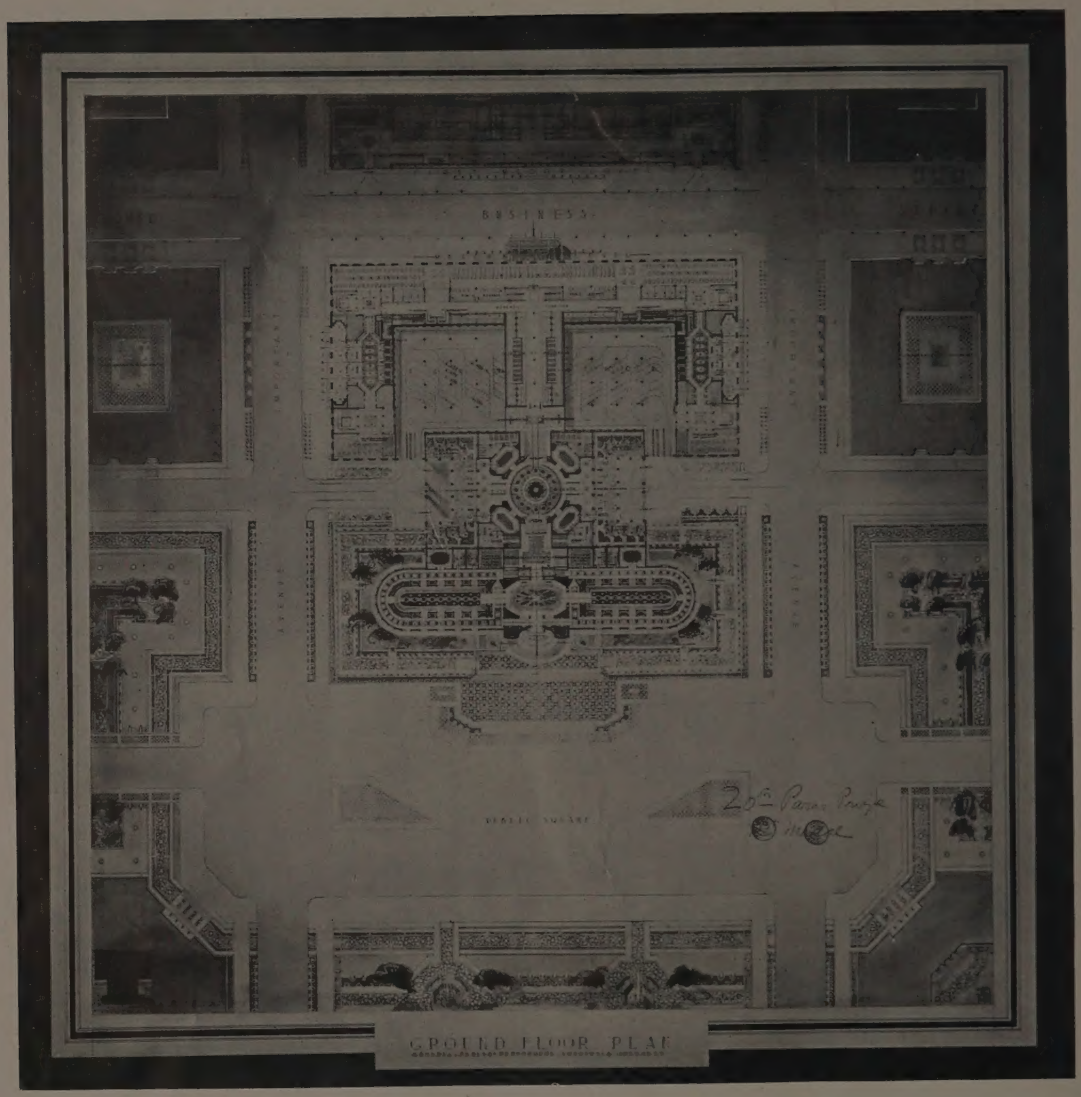
FINAL COMPETITION FOR THE TWENTIETH PARIS PRIZE OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS

"A RADIO BROADCASTING STATION"

Although it is too early to predict just how the radio will tie into the structure of modern society, there is no question that its rôle in the near future will be one of tremendous importance and scope. It is already realized that the business of broadcasting must no longer be left to chance. Great organizations comparable to the newspaper, telephone and telegraph companies of today will undoubtedly be developed to handle and control this important phase of the radio.

In this problem, it is supposed that such a corporation exists and is to build its central broadcasting station in Washington. The station is located in the heart of the city for business convenience and for the reason that it facilitates the getting together of performers and programs. The actual broadcasting or radiating is, of necessity, done from a plant located many miles from the city, and far removed from its atmospheric disturbances. The performances take place in the city station and go over telephone wires to the plant from which point they are put on the air.

For the building that is the subject of this problem, a level piece of ground, 400 feet square inside of sidewalks, has been



TWENTIETH PARIS PRIZE IN ARCHITECTURE, 1927
"A RADIO BROADCASTING STATION"
By D. S. Nelson, Massachusetts Institute of Technology, Pupil of Jacques Carlu
(Ground Floor Plan)

acquired. One side faces a public square, the two adjoining sides face important streets opening into the square, and the fourth side faces a street of minor importance.

There are four distinct elements to be considered in the planning of the building. First, the technical equipment and the broadcasting studios proper; second, the reception of the radio performers; third, the business and executive offices, and fourth, the reception of the general public. This particular company is going to operate on two wave-lengths, which means that two performances are going out over the air continuously and at the same time.

The requirements of the building are as follows:

1. *Technical*

There shall be seven studios, from which broadcasting will be going on continuously, alternating from one studio to another. While a performance is taking place in one studio, the preparation for the succeeding number will be going on in another. Practicing and rehearsing occupies the studios not actually in use.

One of the studios, which will be called the Auditorium in this program, must be of especial size and arrangement due to the importance of the performances that frequently take place in the station. This Auditorium will be used, for example, by the President of the United States for the broadcasting of a

TWENTIETH PARIS PRIZE IN ARCHITECTURE, 1927
"A RADIO BROADCASTING STATION"

By D. S. Nelson, Massachusetts Institute of Technology, Pupil of Jacques Carlu

(Second Floor Plan)

political speech or for gala concert performances. On such occasions, it will be necessary to accommodate the press, the Diplomatic Corps and other invited guests in the auditorium. The auditorium should assume, therefore, a place of importance in the composition and the arrangements for the reception of speakers, musicians and the attending public should be ample and dignified.

The minimum requirements for the studios are as follows:

The auditorium, 5,000 sq. ft.; two other studios, each 1,800 sq. ft.; the four remaining studios, each 1,000 sq. ft. All of the studios must have ample height, the small ones even being at least 20 feet high. No provision is necessary in planning for the sound-proofing or acoustical treatment of these rooms, as today this is chiefly a question of materials and construction and not one of isolation. None of the studios, however, should have windows or skylights opening to the outside. The studios should preferably be on a single main level, although if desired, two or three of the smaller ones may be placed on a level above or below.

The volume and quality of sound going out over the air is regulated for each studio from a small room adjacent (minimum area of 200 sq. ft.), known as the control-room. Each

(*Continued on page* 11)

TWENTIETH PARIS PRIZE IN ARCHITECTURE, 1927—"A RADIO BROADCASTING STATION"
First Medal—D. S. Nelson, Massachusetts Institute of Technology, Pupil of Jacques Carlu (Elevation and Section)

(*Continued from page* 9)

control-room must have a window giving the operator in charge a full view of the studio. There must also be a direct communication between the control-room and the studio through a small vestibule which acts as a sound buffer.

These control-rooms in turn should be grouped about the apparatus-room, in which is placed the electrical apparatus controlling the entire work of the studios. This room should have a superficial area of not less than 1,500 sq. ft., and shall have direct access into each one of the control-rooms, as well as a window looking into each control-room for supervision.

2. *Reception of Performers*

The arrangement for the reception of performers should be dignified and ample, as they are frequently people of great importance in the political, scientific, literary and musical world. There should be two principal and five or six minor reception-rooms, and a special suite for people of unusual prominence, who may use the broadcasting facilities of the station. All of these reception-rooms shall have a direct connection by means of corridors or elevators with the various studios.

3. *The Business and Executive Offices*

The executive offices of the company shall consist of rooms for the president, and board of directors, and six or seven offices for the principal officials. They should be convenient of access and while they need not have direct contact with the studios and control-rooms, they should have a fairly close connection with the business office.

The business offices make up the programs and arrange contracts with the performers and with the purchasers of the broadcasting service, such as the smaller radio companies, and advertising concerns. The publicity and legal work are also handled in this department. All of the above is largely clerical, done under the direction of a few department heads. It need not have direct connection with other part of the building, save the executive offices. It should naturally be convenient of access to the public. The minimum floor area required for the business offices is 20,000 sq. ft.

4. *The Reception of the General Public*

The reception of the general public is a feature of importance as a radio station has become a place of great general interest, and the interest of the public is essential to the development of radio. The general public, however, is allowed to visit the studios and the station proper, only under guidance, except, as described above, where a restricted public is invited to attend an important performance.

Provision for the public should include an entrance and lobby of dignity, off which will open two reception rooms (one for each of the wave-lengths that the company is using), so that visitors can hear the programs as they go on the air.

General

The usual arrangements for retiring and toilet rooms shall be provided in connection with each of the four elements described above. In addition, there shall be locker space for the staff employees in the technical, business and executive offices. There will be about 250 employees in the business offices and about 75 in the technical department.

In general, all of the provisions described in this program should be disposed on not more than two principal levels although features of minor importance may be arranged in the basement, provided it is amply lighted, or in mezzanines.

Exterior Expression

The exterior of the building should be imposing and dignified as befits a building that is institutional in character and national in its importance. There need be no radio towers or aerials which, as explained above, will be found on the plant outside the city. It is also highly desirable that the ground not actually covered by the building should be treated to form a dignified setting for the building. In fact the site was chosen with this intention in mind.

JURY OF AWARDS: George Howe, Charles Z. Klauder, and C. C. Zantzinger, of Philadelphia; William B. Parsons, of Chicago; Henry Richardson Shepley, of Boston; Archibald M. Brown, Philip Allain Cusachs, Wm. Adams Delano, Howard Greenley, Edward S. Hewitt, Raymond M. Hood, Charles L. Lawrence, H. Oothout Milliken, Julian L. Peabody, and Whitney Warren, of New York.

AWARDS

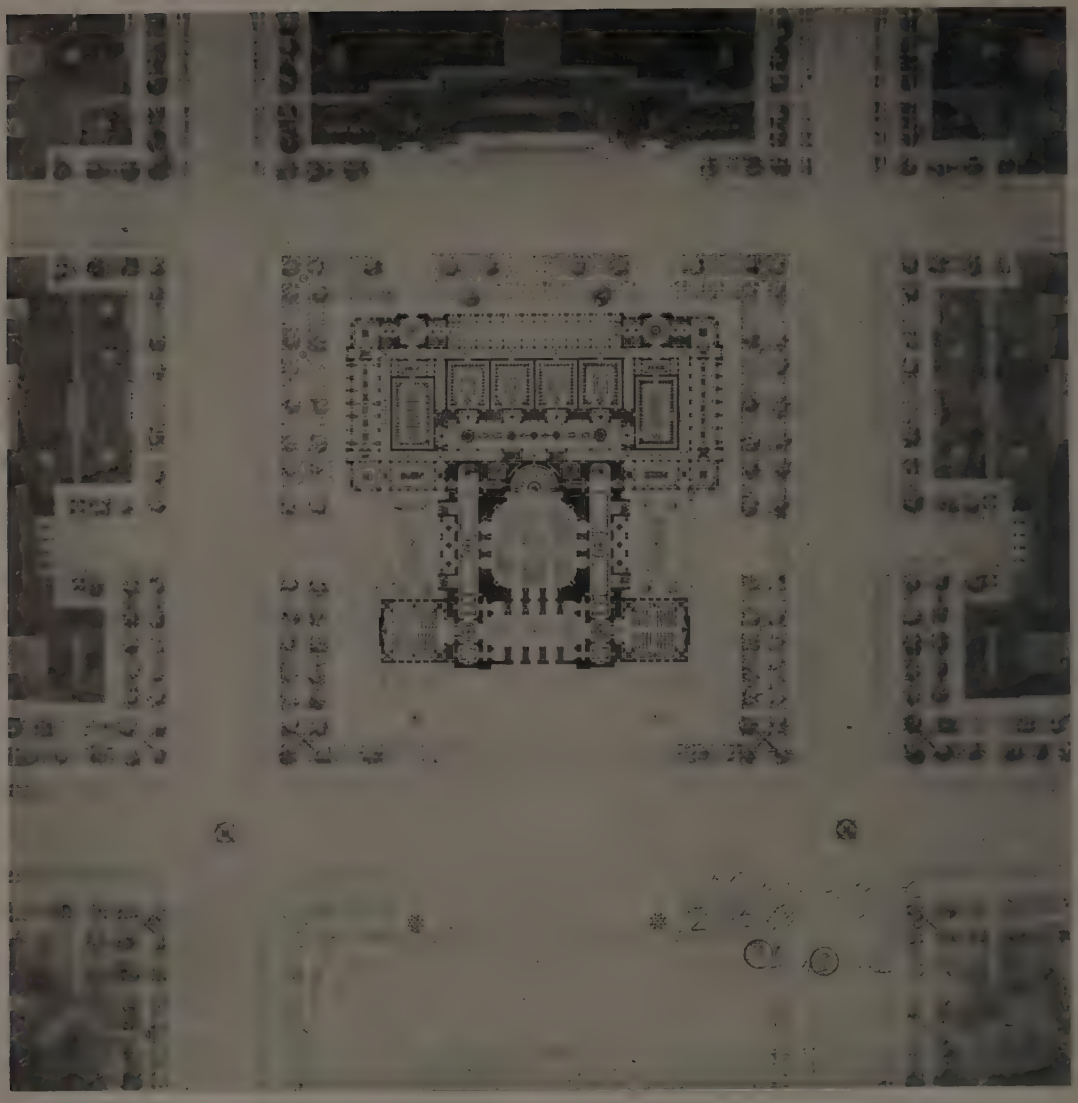
TWENTIETH PARIS PRIZE: D. S. Nelson, MASSACHUSETTS INSTITUTE OF TECHNOLOGY, PUPIL OF JACQUES CARLU.

SECOND PLACE, FIRST MEDAL: A. J. Kelsey, student at YALE UNIVERSITY.

THIRD PLACE, SECOND MEDAL: G. E. Brennan, student at PRINCETON UNIVERSITY.

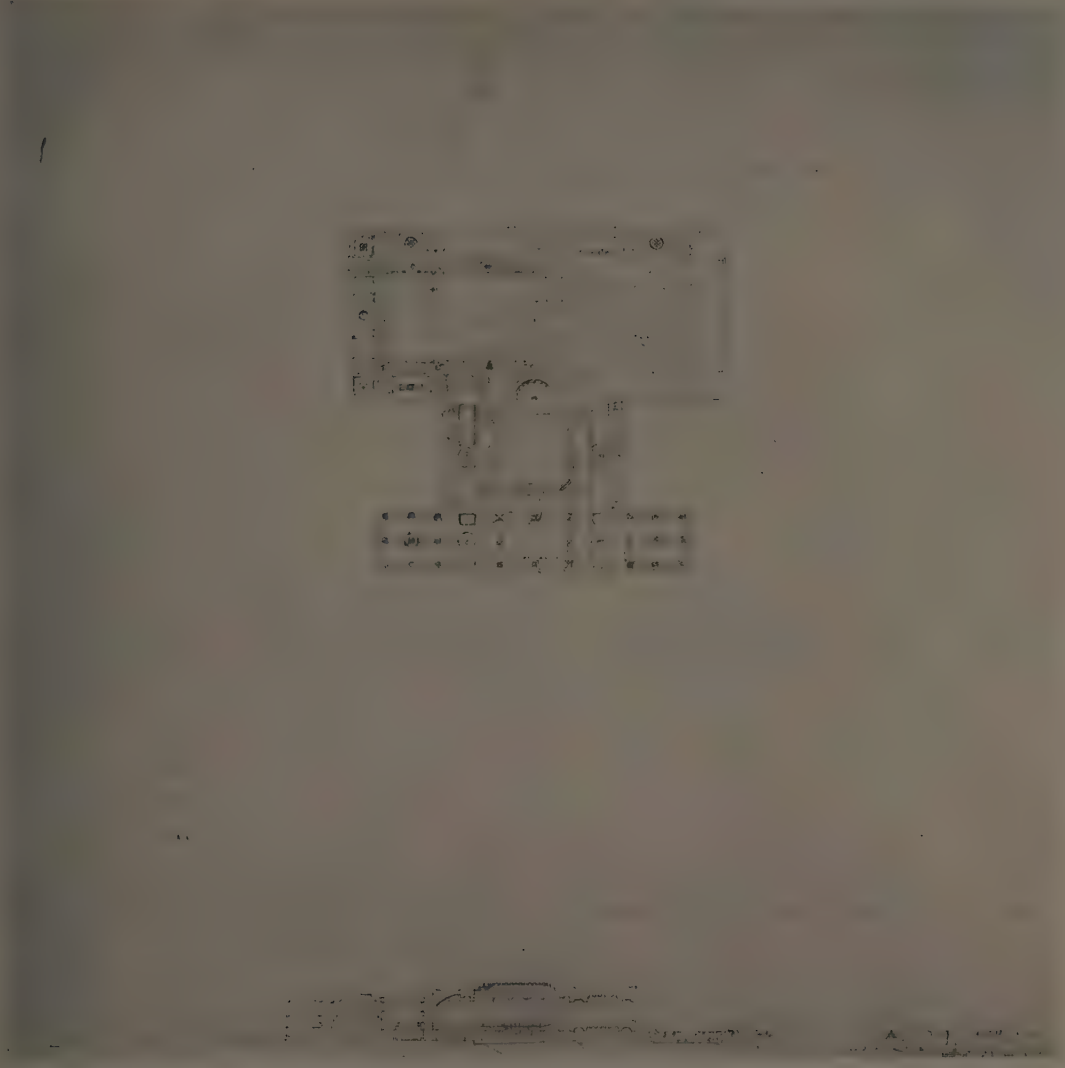
FOURTH PLACE, SECOND MEDAL: I. W. Silverman, student at HARVARD UNIVERSITY.

HORS CONCOURS: A. F. Euston, student at ATELIER HIRONS.

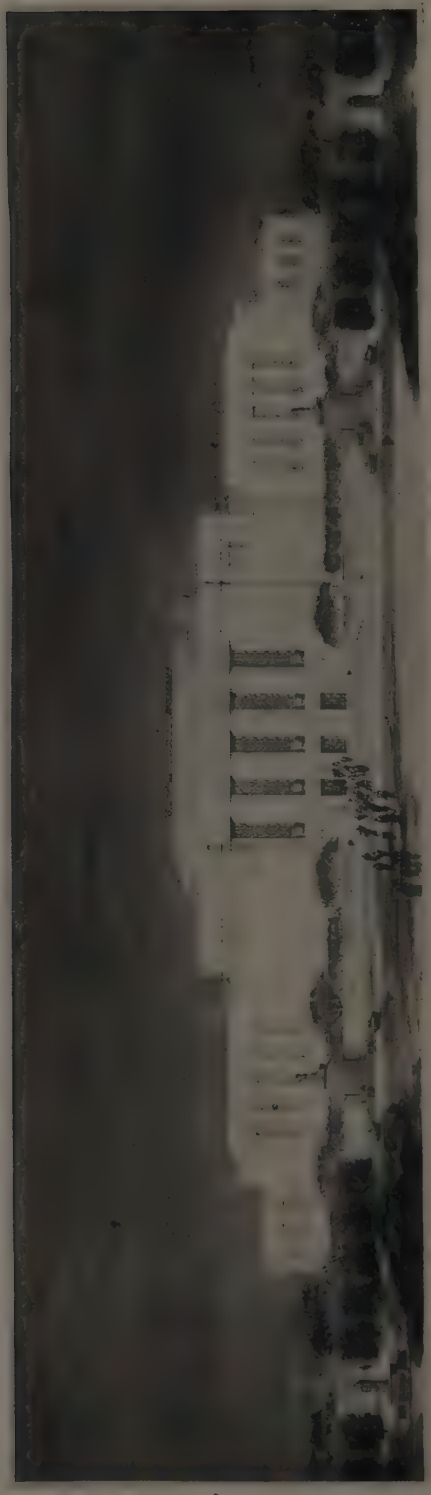


Placed Second, First Medal—A. J. Kelsey, Yale University

TWENTIETH PARIS PRIZE IN ARCHITECTURE, 1927—"A RADIO BROADCASTING STATION" (Ground Floor Plan)



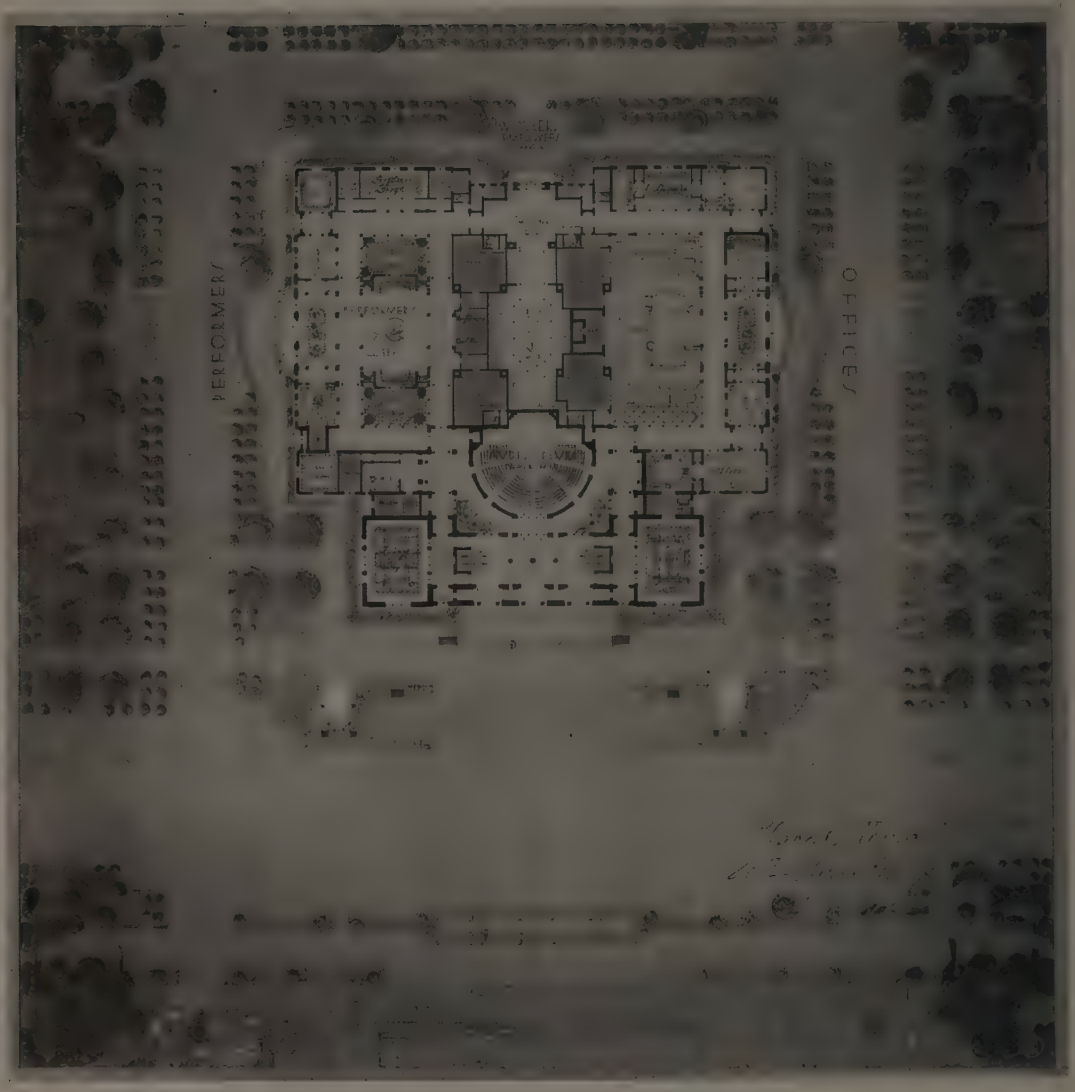
Placed Second, First Medal—A. J. Kelsey, Yale University
TWENTIETH PARIS PRIZE IN ARCHITECTURE, 1927—"A RADIO BROADCASTING STATION"
(Second Floor Plan and Section)



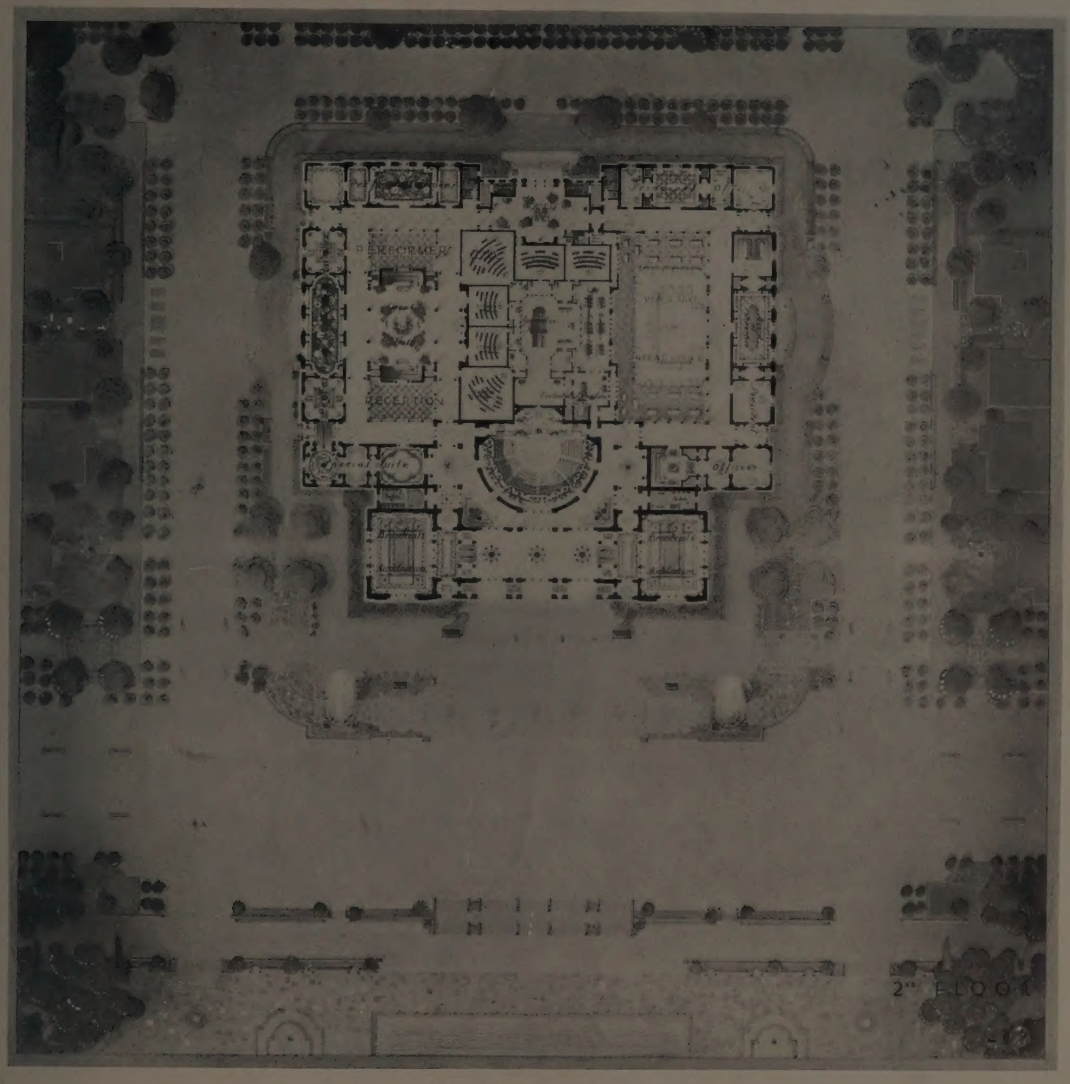
Placed Second. First Medal—A. J. Kelsey, Yale University

TWENTIETH PARIS PRIZE IN ARCHITECTURE. 1927—"A RADIO BROADCASTING STATION" (Elevation)

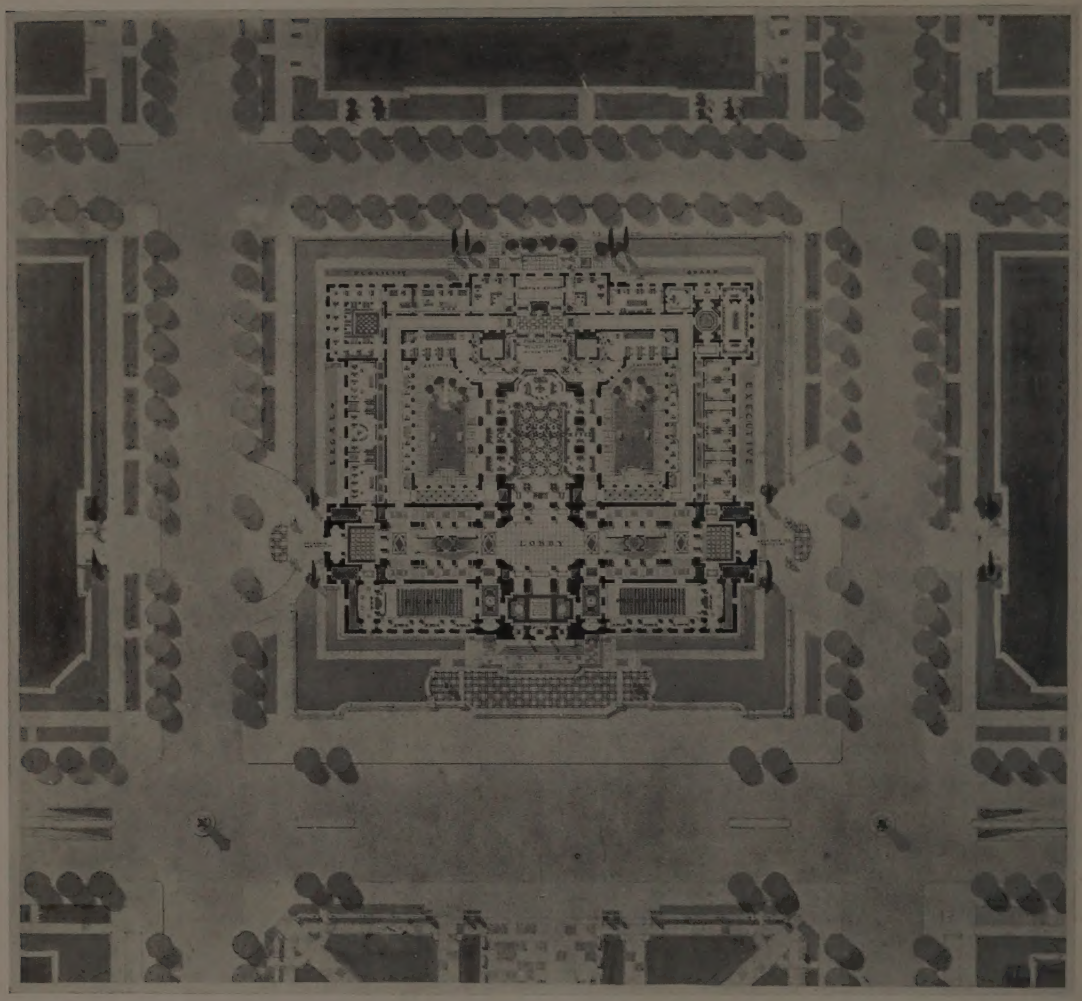
Placed Third, Second Medal—G. E. Brennan, Princeton University
TWENTIETH PARIS PRIZE IN ARCHITECTURE, 1927—"A RADIO BROADCASTING STATION" (Elevation and Section)



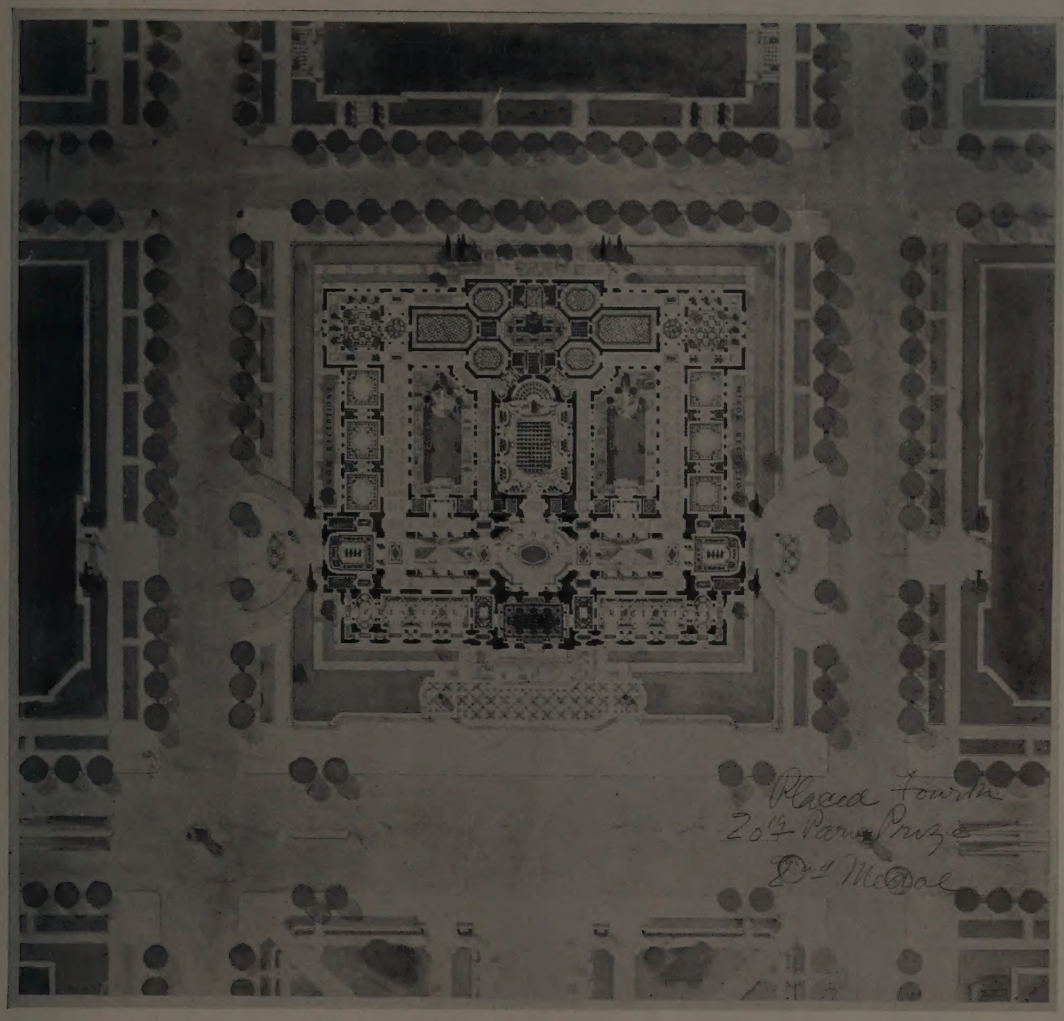
Placed Third, Second Medal—G. E. Brennan, Princeton University
TWENTIETH PARIS PRIZE IN ARCHITECTURE, 1927—"A RADIO BROADCASTING STATION" (Ground Floor Plan)



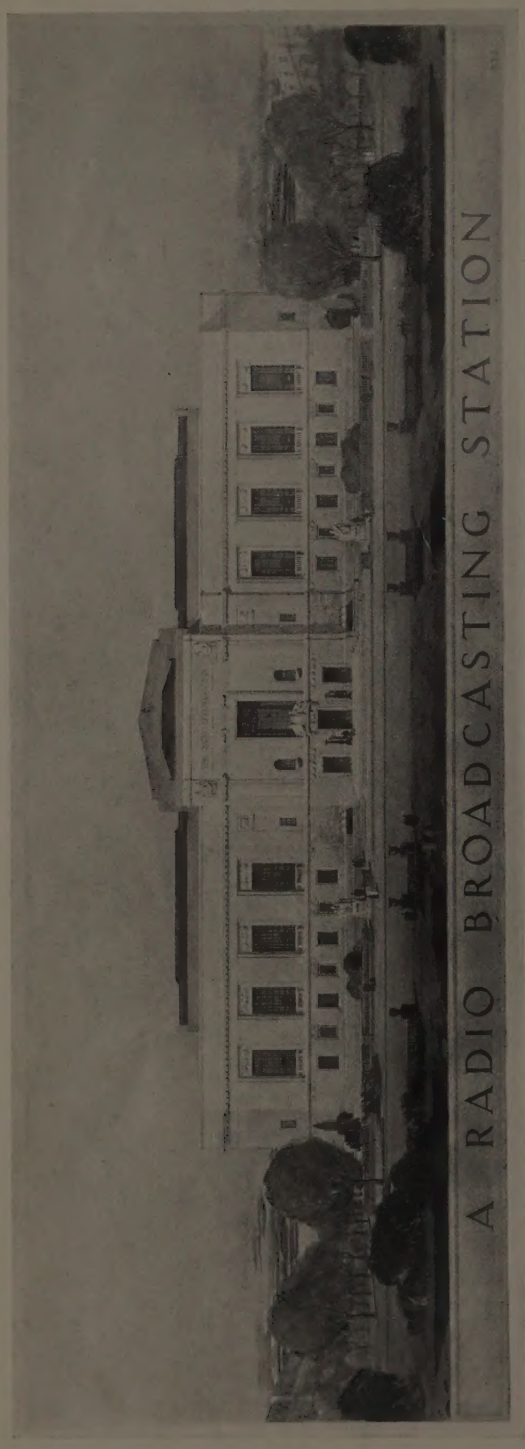
Placed Third, Second Medal—G. E. Brennan, Princeton University
TWENTIETH PARIS PRIZE IN ARCHITECTURE, 1927—"A RADIO BROADCASTING STATION" (Second Floor Plan)

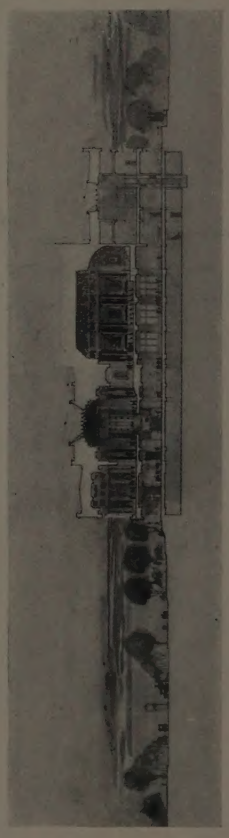


Placed Fourth, Second Medal—I. W. Silverman, Harvard University
TWENTIETH PARIS PRIZE IN ARCHITECTURE, 1927—"A RADIO BROADCASTING STATION" (Ground Floor Plan)



Placed Fourth, Second Medal—I. W. Silverman, Harvard University
TWENTIETH PARIS PRIZE IN ARCHITECTURE, 1927—"A RADIO BROADCASTING STATION" (Second Floor Plan)





Placed Fourth, Second Medal—I. W. Silverman, Harvard University
TWENTIETH PARIS PRIZE IN ARCHITECTURE, 1927—"A RADIO BROADCASTING STATION" (Elevation and Section)